



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND

Wednesday, July 24, 2019 at 8:00 P.M.

U.S. Capitol, West Terrace

Thursday, July 25, 2019 at 8:00 P.M.

U.S. Capitol, West Terrace

Colonel Jason K. Fettig, conducting

John Philip Sousa* (1854–1932)
edited by the United States Marine Band

March, “Comrades of the Legion”

Peter Boyer (b. 1970)
transcribed by MGySgt Donald Patterson*

Silver Fanfare (2004)

Edward Gregson (b. 1945)

Allegro deciso from Tuba Concerto

SSgt Landres Bryant, soloist

Arturo Márquez (b. 1950)
transcribed by Oliver Nickel

Danzón No. 2 (1994)

SSgt Lucia Disano, conducting

George Gershwin (1898–1937)
lyrics by Ira Gershwin
arranged by SSgt Scott Nimmer*

“I Got Rhythm” from *Girl Crazy*

GySgt Sara Sheffield, mezzo-soprano

SSgt Lucia Disano, conducting

John Williams (b. 1932)
arranged by Paul Lavender

“Adventures on Earth” from *E. T. (The Extra-Terrestrial)*

GySgt Sara Sheffield, concert moderator

*Member, U.S. Marine Band

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PROGRAM NOTES

March, “Comrades of the Legion”

John Philip Sousa* (1854–1932)
edited by the United States Marine Band

John Philip Sousa was asked to compose “The American Legion” March long before the organization was founded. Captain Edwin B. Hesser of the Canadian Expeditionary Forces (CEF) wrote to Sousa on May 16, 1916, and asked him to compose a march recognizing Canada’s entry into World War I. He wrote on behalf of the 97th, 211th, 212th, and 213th CEF, pointing out that both Canada and the United States upheld the sacred principles of liberty. He stated that if the greatest of all American composers were to write “The American Legion” March, it would aid the cause.

At the time, Sousa was unable to honor the request exactly as made, but he did honor it indirectly with compositions such as “Flags of Freedom” during the World War I era. The march for the American Legion was finally written in 1920. On one manuscript, Sousa used the title suggested by Captain Hesser in 1916, but when the march was published, it was entitled “Comrades of the Legion.” Financially, this march was rewarding; a recording by the Victor Talking Machine Company gained immediate popularity. In fact, half a million copies were sold before the record was pressed. “Comrades of the Legion” went on to be the featured march of the Sousa Band’s 1920 tour.

A recording of this march, the full score and parts, and a video of the score synchronized with the audio are available in Volume 5 of [“The Complete Marches of John Philip Sousa.”](#)

Silver Fanfare (2004)

Peter Boyer (b. 1970)
transcribed by MGySgt Donald Patterson*

Peter Boyer is one of the most frequently performed American orchestral composers of his generation. His works have received more than 500 public performances by 150 orchestras, in prominent venues such as Carnegie Hall, the Kennedy Center, Boston’s Symphony Hall, and the Hollywood Bowl in Los Angeles. As conductor, Boyer has recorded his music with three of the world’s finest orchestras—the London Symphony Orchestra, the Philharmonia Orchestra in London, and the London Philharmonic Orchestra—and has recorded multiple works on the Naxos label. In recent years, he has furnished orchestrations to more than 35 feature film scores, for notable Hollywood composers including the late James Horner, James Newton Howard, and Michael Giacchino. Boyer presented the United States Marine Band with Fanfare, Hymn and Finale as a commission to celebrate the 220th anniversary of the organization, and the piece was premièred at the 2018 Texas Bandmasters Association National Convention.

Silver Fanfare is the first movement of a larger work, *On Music's Wings*, which was commissioned by the Pacific Symphony in 2004 to celebrate its 25th anniversary. The movement is a virtuosic and exultant work for orchestra that has evolved to a wildly popular standalone showpiece. In the words of the composer:

It has been very gratifying to me that, subsequent to its première by the Pacific Symphony, Silver Fanfare has been performed by a number of America's finest orchestras, including the Boston Pops, Philadelphia Orchestra, Cleveland Orchestra, Cincinnati Pops, Nashville Symphony, and Hollywood Bowl Orchestra—and that it was chosen to open both the 2011 season of the Boston Pops and the 2015, 2016, and 2017 seasons of the Hollywood Bowl.

This evening marks the première performance of Silver Fanfare for concert band, transcribed by Marine Band chief arranger Master Gunnery Sgt. Donald Patterson.

Allegro deciso from Tuba Concerto

Edward Gregson (b. 1945)

English composer Edward Gregson has been commissioned to write works for several major orchestras, including the BBC Philharmonic, Royal Liverpool Philharmonic and Bournemouth Symphony in the United Kingdom. He also has written music for the theater, film and television. In addition to his composing career, he is also a conductor, well known for premiering works of other living English composers. Gregson studied at the Royal Academy of Music in London and later served as the principal professor of music at the Royal Northern College of Music in Manchester, England, from 1996 to 2008, when he retired from his academic career to focus on composing.

The Tuba Concerto was commissioned by the Besses o'th'Barn Band and is dedicated to John Fletcher, who premiered the work with Gregson conducting. The first movement features two contrasting themes, the first rhythmic and the second lyrical. The composer includes a brief reference to the opening theme of another cornerstone of the tuba repertoire, the Tuba Concerto in F minor by Ralph Vaughan Williams.

Staff Sergeant Landres Bryant, soloist

Tuba player Staff Sergeant Landres Bryant joined "The President's Own" United States Marine Band in June 2012. Staff Sgt. Bryant began his musical training at age 10. Upon graduating in 2006 from Alexander W. Dreyfoos School of the Arts in West Palm Beach, Florida, he attended the University of Michigan (U-M) in Ann Arbor, where he earned a bachelor's degree in music in 2010. He earned a master's degree in music in 2012 from Yale University in New Haven, Connecticut. His teachers included Fritz Kaenzig of U-M, Mike Roylance of the Boston Symphony Orchestra, and Jay Bertolet of the Florida Philharmonic in Fort Lauderdale. Prior to joining "The President's Own," Staff Sgt. Bryant was a Tanglewood Music Center fellow in Lenox, Massachusetts, a Schleswig-Holstein Academy Orchestra fellow in Germany, a Music Academy of the West fellow in Santa Barbara, California, and a member of the Disneyland Resort All-American College Band in Anaheim, California.

Danzón No. 2 (1994)

Arturo Márquez (b. 1950)

transcribed by Oliver Nickel

Arturo Márquez is one of the leading composers of contemporary Mexican art music. The son of a mariachi musician and the grandson of a Mexican folk singer, Márquez has been enveloped by Mexico's musical culture from his earliest days. Following in the family tradition, he became a musician, studying piano, violin and trumpet. At age 16 he discovered his ultimate outlet of musical expression—composition—which he studied at the Conservatorio Nacional de Música of México in Mexico City, at the Taller de Composición of the Institute of Fine Arts of México in Mexico City, and at the California Institute of the Arts in Valencia, as well as with Jacques Castérède in private lessons in Paris. The distinct sounds of the Mexican dance salons, which Márquez knew so well from childhood, became an important influence on his mature work. In fact, he is best known for a series of compositions based on the *danzón*, a traditional Mexican and Cuban musical genre and dance form. One of these pieces, *Danzón No. 2*, is so well-loved it has been referred to as a second national anthem for Mexico. Márquez provides this account of the work:

The idea of writing the *Danzón No. 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the *danzón*, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the *danzón*'s rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his *Danzonera Orchestra*. I was fascinated and I started to understand that the apparent lightness of the *danzón* is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City.

The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language. It is a very personal way of paying my respects and expressing my emotions towards truly popular music.

Danzón No. 2 was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.

“I Got Rhythm” from *Girl Crazy*

George Gershwin (1898–1937)

lyrics by Ira Gershwin

arranged by SSgt Scott Ninmer*

George Gershwin began his musical career as a lowly “song plugger” for a Tin Pan Alley music publishing firm. Little did he know then that he would soon be on a path to becoming one of the greatest songwriters of all time, rubbing elbows with some of the biggest stage and film stars of the era. Gershwin was often assisted in his songwriting by his brother Ira, who wrote nearly all the lyrics for these songs.

By the late 1920s, the Gershwins were riding high on a string of successes for Broadway musicals. Not every show was a hit, however; in 1928, the Gershwin brothers penned a show called *Treasure Girl*, which turned out to be a huge disappointment and closed after only 68 performances on Broadway. Featured in that show was a song called “I Got Rhythm,” but while the familiar pentatonic melody and chord changes were all there, this was actually a slow-tempo number in the show and barely made an impact. Gershwin must have known that there were the seeds of something greater in the tune, because he reworked the tune two years later for inclusion in a new musical called *Girl Crazy*, this time with the up-tempo panache that is associated with the classic song today. *Girl Crazy* also produced two other songs that would prove enduring hits for Gershwin, “Embraceable You” and “But Not for Me.” Famed singer and actor Ethel Merman sang “I Got Rhythm” in the original Broadway production, and its popularity quickly skyrocketed. The song has since become one of the most often sung, played, arranged and recorded jazz standards in history.

As was the process for all of Gershwin’s songs, he first wrote the melody and then handed it over to Ira to match with lyrics. Ira had an unusually difficult time finding the right combination of words to pair with the unique rhythmic pattern of Gershwin’s notes. He experimented for two weeks with the rhyme scheme he felt the music called for, but found that the heavy rhyming “seemed at best to give a pleasant and jingly Mother Goose quality to a tune which should throw its weight around more.” Finally he began revising the lines to leave most of them unrhymed in the interest of featuring George’s brilliant melody, arriving at the iconic words to the song so familiar today. Gershwin’s song became so well known that in 1934 he scored a set of instrumental variations for piano and orchestra based on the tune. The piece served as an encore in many of his concerts in the last three years of Gershwin’s life before his tragic death at age 39, due to complications arising from a brain tumor.

The new arrangement of “I Got Rhythm” presented on today’s performance was crafted specifically for our soloist Gunnery Sgt. Sara Sheffield and the Marine Band by staff arranger Staff Sgt. Scott Ninmer and was featured during the Band’s recent concert tour of Japan.

Gunnery Sergeant Sara Sheffield, mezzo-soprano

Mezzo-soprano vocalist and concert moderator Gunnery Sergeant Sara Sheffield joined “The President’s Own” United States Marine Band in May 2005, becoming the first featured female vocal soloist in Marine Band history. Gunnery Sgt. Sheffield began her musical instruction on piano at age 9 and voice at age 16. After graduating from Jacksonville (Texas) High School in 1997, she attended the University of North Texas in Denton and earned a bachelor’s degree in vocal performance in 2001. In 2008 she was named a regional finalist in the Mid-Atlantic Metropolitan Opera National Council Auditions. She earned an executive master’s degree in business administration from George Mason University in 2016 in Fairfax, Virginia. Prior to joining “The President’s Own,” Gunnery Sgt. Sheffield was a member of the U.S. Army Band’s Army Chorale at Fort Myer in Arlington, Virginia.

“Adventures on Earth” from *E. T. (The Extra-Terrestrial)*

John Williams (b. 1932)

arranged by Paul Lavender

American composer, arranger, conductor and pianist John Williams is perhaps the most successful composer of film scores in the history of the genre. His compositional credits include *Close Encounters of the Third Kind*, the *Star Wars* movies, *Superman*, *Raiders of the Lost Ark*, *Saving Private Ryan*, *E. T. (The Extra-Terrestrial)*, *Jurassic Park*, and *Schindler's List*. Williams' synthesis of traditional romantic flavor with avant-garde techniques and elements of popular music has been honored with 51 Academy Award nominations (the most Oscar nominations for a living person), 67 Grammy nominations, 25 Golden Globe Award nominations, and six Emmy Award nominations.

Williams' exciting and endearing score for the 1982 science fiction adventure film *E. T. (The Extra-Terrestrial)* won the 1983 Academy Award for best original film score, as well as praise from director Steven Spielberg as “John Williams' best work for the movies.” The composer's emotional connection with his score so impressed Spielberg that the director allowed him to record the music for the final scenes without measuring it closely to the edited film, opting instead to re-edit the video to conform to Williams' expressive conducting. “Adventures on Earth” combines themes from the last part of the film, encompassing the thrill of the iconic bicycle chase, the poignancy of the tearful goodbye, and the wonder of the spaceship's ascent into the night sky.